

FOR EVERY MUSIC LOVER

THE ETUDE



NOVEMBER 1910

PRICE 15¢

Theodore Presser Co., Philadelphia, Pa.

THE QUICKEST MAIL ORDER MUSIC SUPPLY HOUSE

THEODORE PRESSER CO.

FOR EVERYTHING IN MUSIC



PUBLICATIONS
Practical—Helpful—Comprehensive
PROMPTNESS AND ECONOMY
SATISFACTION

THIS BUSINESS founded on the above principles has grown to be the largest mail order music supply house in the world and is now established in a permanent home, six stories in height, 44 x 150, with an annex—all carefully planned and thoroughly equipped to attend to the wants of

Every Teacher, School and Conservatory in the United States and Canada

INFORMATION AND CATALOGUES on any subject in music free; the On Sale plan (one of our many original and helpful ideas to aid the teacher) is very liberal; our New Music Idea pleases every teacher. Send us a postal card order as a trial. Write to-day for first catalogues and general information as to our method of dealing.

A FEW OF OUR STANDARD PUBLICATIONS

HISTORY

A HISTORY OF MUSIC
For Classes and for Private Reading
By W. J. BALZELL
Price, \$1.75
Illustrated

Invaluable, most improved ideal history, including and surveying history, making it the BEST EX-TEXTBOOK on the subject from the earliest time to the present day. Concise and comprehensive.

FIRST STUDIES IN MUSIC BIOGRAPHY

A Children's History of the
Musical Period
Thomas Tapper
Price, \$1.50

STUDIES AND EXERCISES

Standard Graded Course of
Studies for the Piano
W. S. B. MATHEWS

10 Grades, 10 Books, \$1.00 each
For the development of a complete technique, from the beginner to the finished student. Used by the foremost American teachers.

SELECTED "CZERNY" STUDIES

A Graded Course
Edited, Annotated, Fingered
by EMIL LIEBLING
Three Books, each 90 Cents

TECHNIC

TOUCH AND TECHNIC

Four Books, Dr. WM. MASON, \$1.00 each
For the development of a complete technique, from the beginner to the finished student. Used by the foremost American teachers.

COMPLETE SCHOOL OF TECHNIC

Walter Phillips
Price, \$1.50
Modern and comprehensive. By a great teacher.

THE LESCHETZKY METHOD OF PIANO TECHNIC

"The Modern Pianist" Price, \$1.50

HARMONY

A TEXT-BOOK, DR. H. A. CLARKE, \$1.25 Key to Same, \$1.00 COURTESY HARMONY, Geo. H. Foward, \$1.50 Elementary HARMONY, O. A. Finsch, \$1.25 Key to Same, \$1.00 PRIMER OF HARMONY, H. A. Norris, in Two Parts, each \$1.00 Key to Same, \$1.00

COUNTERPOINT

By Dr. H. A. Clarke, \$1.00
By Homer A. Norris, \$1.25
By E. E. Ayres, \$1.00

The John Church Company

Child's First Grade, The.

For the child beginning the piano. By BLANCHE DINGLEY-MATHEWS and W. S. B. MATHEWS.

The authors have prepared a primary book of piano principles and practices which is intended to help the busy teacher and aid the child. It has been prepared to meet the demand for modern material suitable to modern methods, by leading the child by the shortest practicable road to key-board fluency, musical feeling and musical intelligence. The plan and the influence of the book is that musical notation is the art of representing music, as reading music, as playing music, and not as reading notes and playing notes.

Price — — — — — \$1.00

Graded Recreations.

A collection of pleasing and desirable pieces by the best authors for the first, second, third and fourth grades. Edited by W. S. B. MATHEWS and EMIL LIEBLING.

Two volumes — — — — — each, Net 75 cents

These melodies have been admirably selected, the gradation is most consistent, each piece carefully and fully fingered, with the embellishments written out in foot notes. This series will render many services—as delightful themes for melody-playing, abundant and varied material for recreation, as a means of promoting acquaintance with the best composers of many schools.

Price, heavy paper covers — — — — — \$1.00

and, their supreme service, of kindling an interest in good music and awakening the artistic sense. An examination of the "Graded Recreations" means its endorsement and adoption.

Landon's First Steps in Harmony.

By CHARLES W. LANDON. — — — — — 50 Cents

A demonstration of modern ideas of harmony teaching in especially clear and lucid form. The student is fully directed exactly what and how to work out every exercise, and this in a wonderfully clear manner. Every rule is abundantly illustrated with notation, and all written work has a system of explicit guiding hints embodied in the exercises, showing not only what to do but just where it is to be done. This is undoubtedly the easiest method in existence, and at the same time is unusually thorough.

Musical Essentials.

By HAROLD B. MARVOTT. Musical Essentials embraces everything from the rudiments of music notation to the study of musical form. The elementary portion is so plain that one who has no knowledge whatever of music can understand its precepts, while the progression of the study is so consistent, step by step, as to make the acquirement of a practical and theoretical knowledge of music a matter of regardful application only.

Price, heavy paper covers — — — — — \$1.00

CINCINNATI

NEW YORK

CHICAGO

TEACHERS' EDITION OF GRADED PIANOFORTE MUSIC

GRADE I

LESTON, HAROLD

Op. 26—
No. 1. March the Brownie, G. C. \$0.30
No. 2. Sweet Mammie Dorothy, G. C. \$0.40
No. 3. The Blacksmith's April, G. C. \$0.30
No. 4. Grandfather's Clock, C. C. \$0.30

GRADE II

BUCKEE, L. A.
Mad Major, C. C. \$0.30
Sweet Mammie Dorothy, G. C. \$0.40
The Japanese Maiden, F. C. \$0.40
The Butterfly Dance, F. C. \$0.30

DELLAFIELD, HENRY

No. 1. The Little Virtuoso, G. C. \$0.40
No. 2. Patricie, Waltz, F. C. \$0.40
The Little Green Hen, G. C. \$0.40
No. 4. The Wavy Ocean, Waltz, F. C. \$0.40
The Sun, F. C. \$0.40
No. 5. Cinderella's Dream of the Ball, C. F. \$0.40
No. 6. Walking Dolls, F. C. \$0.40
No. 7. Brownie Brown, Schottische, F. C. \$0.40

HOLST, ED.

Pontos March, C. \$0.40
Bloom and Blossom, Waltz, G. C. \$0.40
Autumn Leaf, Polka, C. F. \$0.40
Dancing Flowers, Schottische, C. F. \$0.40
No. 8. A Journey to Dreamland, C. \$0.40

ELLMENREICH, A.

Spinning Song, F. \$0.35
ENGELMANN, H.

Op. 25—
No. 1. Moonlight Fairies, Waltz, G. C. \$0.35
No. 2. Spider's Spinning Song, F. C. \$0.30
No. 3. Little Diamond, Dance, C. C. \$0.25
No. 4. Little Amethyst, Mazurka, Redowa, C. C. \$0.25

SENT ON APPROVAL

Send for Complete Graded Catalog of Pianoforte Teaching Music

WHITE-SMITH MUSIC PUB. CO.

BOSTON
62-64 Stanhope Street

NEW YORK
13 East 17th Street

CHICAGO
259 Wabash Avenue

LOVE'S MYSTERY

A beautiful and artistic song with ad libitum parts for the violin or violin and cello, by Albert Kissner, composer of the famous "Mountain Melody." This song is being sung with much success by Horatio Connell, Gerritje Auld, Thomas, Charles W. Clark and others.

Price, 50 Cents.

ECHOES

Three Songs of Parting, by Elizabeth Youell Allen

High Voice, 75 Cents
Low Voice, 75 Cents

An exquisite collection already in favor with the best singers.

Send for complete Thematic Catalogue, including Albert Kissner's latest compositions.

L. C. KÜSSNER, Publisher
Lincoln Park Station, Chicago, Illinois

JUST PUBLISHED Choir Gems

A collection of pleasing and singable anthems of moderate difficulty for general use, adapted to the needs of the average choir; either quartet or chorus.

Choir Gems contains 22 anthems selected with great care by a practical organist and choirmaster of years of experience.

The words are from the Psalms or Standard Hymns and are therefore available for churches of all denominations.

All have been especially composed or arranged for this work, are in easy keys and of moderate compass; can be sung with or without solo voices and played with or without piano.

Choir Gems contains "GOOD music, yet not difficult—the kind that wears well with choir and congregation—and satisfactory both to the musician and amateur."

Printed on engraved plates on best quality of music paper and attractively bound.

Price, Postpaid, 50 cents

Per Dozen, \$4.50, Not Prepaid

Sample copy for introductory purposes, 25c., postpaid

TRY IT AT OUR EXPENSE

Send for sample try us and decide.

Your money refunded at once if you like it not. Send for sample on receipt of 30 cents; two copies for 50 cents.

PUBLISHED BY

G. V. MECKEL
845 8th Ave.
New York City

REPENTANCE

New sacred song, Copyright, 1910.
Five pages. Published in 3 keys: Low (c-d), Med. (d-e), High (f-g).

An artistic creation of the highest order—Repentance is the most beautiful, the most expressive, the most inspiring song of the year.

Your money refunded at once if you like it not. Send for sample on receipt of 30 cents; two copies for 50 cents.

PUBLISHED BY

HATCH MUSIC CO.
PHILADELPHIA, PA.

Please mention THE ETUDE when addressing our advertisers.

PUBLICATIONS OF G. SCHIRMER: NEW YORK

JUST PUBLISHED

VOICES FROM THE GOLDEN AGE

OF
BEL CANTO

A Collection of Twenty-six Opera-Songs of the Seventeenth and Eighteenth Centuries

From Rare Manuscripts and Early Prints Collected by

HENRY EDWARD KREHBIEL

Edited by MAX SPICKER

English Translation by

HENRY G. CHAPMAN AND ISABELLA G. PARKER

Price, \$2.00 net

Bound in Cloth, gilt top (forming Volume XV of The Golden Treasury of Music)

Price, \$2.00 net

The fact that hardly any of the 26 arias which make up this collection of 17th and 18th century operas, which have been printed before gives the volume in question a unique value.

In keeping with the nature of its contents, VOICES FROM THE GOLDEN AGE OF BEL CANTO is one of the handsomest specimens of typography. The Soprano parts are in soprano clef, while in relation to the general scheme of the work has not been carefully studied artistic decorative touches and de luxe paper seeming but a natural sequence of the rare charm of the beautiful old melodies themselves—echoes of a golden past which, imprinted in the time-worned parchment of forgotten prints, have been released once more for the pleasure of discerning music-lovers.

JUST PUBLISHED

HARMONY MODERNIZED

A Course equally adapted for Self-Instruction or for a Teacher's Manual

BY

MAX LOEWENGARD

Translated from the Sixth Augmented and Thoroughly Revised German Edition by

DR. T. H. BAKER

Octavo, Cloth, pp. VI and 145. Price, \$1.25 net

The author of this manual is an instructor of ripe and varied experience.

The keynote of this work is SIMPLIFICATION—not simplification by omission, but simplification by inclusion. Under the three rubrics "Triads," "Seventh-Chords" and "Ornamental Changes in the Connection of Chords," the theory of chordal interconnection is developed in astonishing simple and complete fashion. The treatment of the cadence is in position as to key to the art of composition is perhaps the most original and important feature of the book. The author also discusses the sections on the minor mode, seventh-chords, the harmonizing of melodies, modulation, the fundamental principle of the altered chords, and the noteworthy absence of the usual string of "exceptions," deserve especial mention.

Taking all these points into careful consideration, the title "Harmony Modernized" will be found to be fully justified.

SCHMIDT'S EDUCATIONAL SERIES
SELECTED VOLUMES FOR THE EASIER GRADES

VOL.	1. BENNING, MAX. Op. 224. <i>Eighteen Easy Pieces</i> . (Introductory to J. S. Bach's "Inventions").	2. DENNEY, CHARLES. Op. 225. <i>Easy Piano-forte Pieces</i> .	3. SCHMIDT, LUDWIG. Op. 226. <i>Selected Piano-forte Compositions</i> .	4. GURLIITT, CORNELIUS. Op. 227. <i>Selected Piano-forte Compositions</i> .	5. TAYLOR, THOMAS. Op. 228. <i>Eight Reading and Memory Lessons for the Piano-forte</i> .
1.	75	75	75	75	75
13. PEITZNER, HEINRICH. Op. 229. <i>Polynophic Playing</i>	75				
14. HEINS, CARL. Op. 270. <i>Six Fancies for the Piano-forte</i>	75				
16-18. BACH, J. S. Op. 70. <i>Twelve Easy Pieces (without octaves) for Technical and Educational Purposes</i>	75				
25. LYNES, FRANK. Op. 47. <i>Twenty-five Easy Pieces (without octaves) for Technical and Educational Purposes</i>	75				
21. SARTORIO, ALESSANDRO. Op. 214. <i>Twelve Easy Pieces (without octaves) for Piano-forte</i>	75				
22. BIEHL, ALBERT. Op. 153. <i>Twelve Easy Pieces (without octaves) for the Development of the Left Hand</i>	75				

OVER 40,000 COPIES SOLD

TECHNIC AND MELODY

A Fundamental Course for the Piano-forte
By CORNELIUS GURLIITT

In Three Books

Price, 75 cents each

SENT FREE An interesting and instructive booklet containing useful hints on piano-forte instruction and carefully graded lists of teaching material.

THE PUPIL'S FIRST ETUDE ALBUM
FIFTY-THREE ETUDES
THE PUPIL'S SECOND ETUDE ALBUM
THIRTY-FOUR ETUDESCarefully graded and edited collections of Piano-forte Studies
Price, each, 75 cents
Send for list of contents

SELECTIONS FOR TEACHERS AND SCHOOLS A SPECIALTY

ARTHUR P. SCHMIDT
LEIPZIGNEW YORK
11 W. 36th Street

Please mention THE ETUDE when addressing our advertisers.

CONTENTS
1. Christmas Hymn.
2. The Swings—Ride on Grandpa's Horse.
3. Mother Goose's Lullaby.
4. The Young Pig's Dance.
5. The Old Pig's Dance.
6. The Dapple-Gorgs.BOSTON
120 Boylston Street

THE ETUDE

NOVEMBER, 1910

The Life-Career Motive



Dr. CHARLES W. ELIOT, President Emeritus of Harvard University, contributed an article to the *School Journal* of last July which deserves the attention of all serious music students, as well as the attention of teachers. President Eliot points to the value of having a life-career motive, and we sincerely regret that we can not reprint the entire article here. Dr. Eliot's remarks pertaining to public schools may easily be applied to music. It is a magnificent thing to find out what you are going to do, and then bend all your energies to the accomplishment of that purpose. Dr. Eliot says:

"We ought not to be surprised that schools which avail themselves of this strong motive get the best work from their pupils, and therefore do the best work for the community. All of us adults do our best work in the world under the impulsion of the life-career motive. Indeed, the hope and purpose of improving quality, or quantity, or both in our daily work, with the incidental improvement of the livelihood, form the strongest inducements we adults have for steady, productive labor; and the results of labors so motivated are not necessarily mercenary, but are very worthy of an intelligent consideration."

"There is nothing low or mean about these motives, and they lead on the people who are swayed by them to greater serviceableness and greater happiness—greater serviceableness, because the power and scope of individual productivity is thereby increased—to greater happiness, because achievement will become more frequent and more considerable, and to old and young alike happiness in work comes through achievement."

Ten Dollars an Hour



WOTAN, according to old German legends, gave an eye in exchange for one draught of the spring of wisdom. That was probably the highest price ever paid for an education, but in these days we are continually confronted with the fact that the student is obliged to make very considerable sacrifices in order to obtain first-rate musical instruction.

One of the chief causes of the high cost of musical instruction is directly, it is true, by the law of desire and command, rather than that of supply and demand. That is to say, it is possible to find one celebrated teacher asking ten dollars an hour in a city where hundreds of teachers may be found who are willing and glad to get pupils at fifty cents an hour. Twenty-five years ago it was possible to go to one of the big German music centers and secure instruction that was really first-class for three, four or five marks an hour. Now we find, in a recently published schedule of the prices of the leading teachers of Berlin, that six, seven and eight dollars a lesson are by no means extraordinary. In New York, the cost of instruction is even higher. A teacher who charges five dollars an hour for his services, and who has taught in America for two, three and four dollars an hour, can easily command upon the German public for their patronage. No; their patrons are almost entirely Americans, the very people who boast of their Yankee common sense. If a gentleman of Chicago, Detroit or Cleveland were asked to pay double or triple for a basket of American potatos solely because these potatos had been permitted to bask in the Teutonic atmosphere of a German music center he would soon denounce the transaction as an outrage. But the German, in his desire to have his children study music, having paid this sum, would be very likely to do so.

What causes this marvelous change? Why is the wonderful desire for some one teacher? Why is he able to charge such Alpine rates? Simply because of that marvelous thing called publicity. He has experienced the advantages of advertising. He has advertised, drawn the attention of the public to himself, attracted so many pupils and created such a desire for his personal services that he can afford to ask pretty nearly what he pleases. Few music lessons are worth intrinsically over two dollars. Some are worth a great deal more. But by creating a reputation through persistent and thorough advertising the teacher becomes known to so many people that it is to the advantage of his pupils to go to their lessons by virtue of having kissed a musical Blarney Stone to death. He has studied with the celebrated and all-knowing master. This reflected reputation, however, lasts but a little while unless the teacher can show actual results with pupils. When you pay over two dollars for a music lesson remember that the remainder of the fee is for reputation. All of which points very forcibly to the advantages of advertising for teachers who are ambitious.

VOL. XXVIII. NO. 11

Miscast

Miscast! Yet well we know the drama "Life"
Staged by environment, holds many a slave
Life! And yet we fear and fume in strife
And beat against the bars of fate. Father gave
The world to us, and we sold it to ourselves.

The above stanza from a short poem which appeared in the *Theatre Magazine* for September will appeal to many readers of *The Etude* who are forced to work for the time being under conditions which are uncongenial to them. We all know the story of the American playwright who wrote the endings of his first plays, and of the time when he was writing on a desolate island of康岛, and that he might be inspired to do greater and better things. There he sat in a semi-Oriental languor, fanned by the pungent flower-laden breeze of this garden spot of romantic Italy. Alas, the inspiration did not come, so he wisely came back to America, rented a hall bedroom, got his meals at a glazed-tiled restaurant and turned out another "masterpiece" in six months.

Many music students are longing for a kind of opportunity, freedom from work, inspiration, etc., which they suppose will come to them in some heavenly land in the clouds. Providence removes the obstacles which stand in the way, and the student who is not willing to do things in that way. We are given the desire, and no matter in what place it may be cast we must find that in order to assume the rôle we desire to play we must first learn how to work successfully under the conditions surrounding us now, not those which may surround us ten years from now.

We knew of a girl with a New England conscience and a Puritan ancestry who went to New York with a view of getting employment to enable her to get money enough to study abroad. Fate cast her in a position that was enough to make the hair of this Massachusetts man-hunting little spinner stand on end. She was obliged to meet liars, "grafters," sensualists and, in fact, many of the most obnoxious and repulsive forms of viciousness which surrounded her. All the time she had her mind on the girl she wanted to play, and determined to make those around her, particularly her employer, respect her. This they did. Her salary kept jumping up all the time, much to the amazement of the "grafters." The "grafters" laughed at her, thought she was crazy. In three years she saved a considerable sum of money, and last week she sailed over the Atlantic to enter upon her new life. We do not advise such a course as this to any of our readers, but it must be very plain to you that you are cast as the clown when you know that you ought to be the hero, your mind on your fate in your own hands and work your own way out. Above all, there is no place to rebel because of present conditions. They are simply a means to an end. If you are giving music lessons for a trifling fee, and know that you ought to be doing something different, work quietly and surely, and before you know it your fee will advance. Don't forget the four "w's." They will have much to do in securing you the rôle you want to play in the drama of life. Want, Will, Work, Win.

Don't

Is there anything more irritating than the word "don't"? Perhaps you have never realized how little negative words can do. It is a word that positive, constructive teachers use as little as possible. They realize that "don't" often puts a spike in the progress of the pupil. "Don't" tears down. "Do" builds up. It is far better to show a pupil the right way in which to do a thing than it is to whine and complain about the faults of the pupil. The whining teacher—the one who, open-mouthed and grape-eyed, exclaims: "Don't let me see you doing such a stupid thing again," is the one who is often obliged to sit around and wonder why pupils go to smiling, willing, ambitious young "upstarts" across the street. Lead your pupils to form the habit of "don't" and strive to keep them away from the habit of "don'ting." It is in the end better to approach your pupil with the spirit of aiding him, not so much that of correcting him. Every time you feel as though you would like to say "don't" try saying: "Let me show you a way of doing that. See if you do not think that it sounds better this way." Watch the pupil's face. Note the increased interest and also observe that the pale nervous squirm that follow the stab of "don't" never come. The teaching of Moses was negative; the teaching of Christ was constructive, and His influence correspondingly greater. Be a positive, constructive teacher. It will pay you.

THE ETUDE

The Completion of a Great Musical Work

For the completion of the fifth volume of the revision of the Grove's Dictionary is an event of much importance in the musical world. The combined labors of many of the most distinguished musicians of our time have contrived to make this scholarly yet popular collection of reference books more valuable than ever. The improvement in the revised work, notwithstanding the Tchaikowsky article being one of the most prominent, although the later contributions of Sir Edward Elgar, Granville Bantock, and others are equally convincing.

In 1898 George Grove, an English composer with a love for music whose biography will be found in the early issue of the *Etude*, the first volume of which has since become the most important book upon music in the English language.

The ability of the editor was so outstanding that many professional writers possess a copy of it, and its remarkable gift of style, the clearness of the work, together with its complete and sound composition, make completeness and clearness equally commendable. It is a work which no connoisseur can afford to be without. It should be the duty of the bookseller to should moral instruction libraries. He will need it him- self, for it is a book which will bring such a comfortable profit as soon as it can be over-subscribed. To him, the last question will be, "What piano should be the new edition of Grove?"

REGRETABLE OMISSIONS.

Shoulderboards in the Grove Dictionary is a failure, and is, I am afraid, without merits and claim to success. I believe that the restoration of the book, which has been so well received, will be a success, and that it will be well attended with favorable results. Perhaps this also will be a division of responsibility. We are very familiar with the transaction, and most people have been dissatisfied, but we feel that we are not in a position to blame it if we call their attention to the general gloominess of this great work. This is the reason why the introduction of Grove to the book of public estimation that it would appeal to the "general reader." Naturally the "general reader" has a desire to know about the foremost musicians, their performances and songs of their time. They also have a desire to know something of the great works of the past.

It seems to me that the work is thoroughly up-to-date, but the omission of the latest achievements of Granville Bantock and the omission of the eminent English composer, Edward Elgar, whose writings have filled volumes, are surely important omissions. It is many years, can it be more than ten, since that someone had a desire to make a complete edition of the Grove. This work has been most thoroughly and carefully prepared, and is a valuable addition to the library of every music room. The omission of the compositions of Dr. Alberto Jones, the famous Spanish violinist, and the omission of the compositions of the very large force of Berlin, and of Vienna, and of many other foreign cities, such as Pepita Arias, and the famous Spanish violinist, and the like, and so on, are important. It is my opinion that these omissions have entirely gone unnoticed in some European countries. It is also quite remarkable to find that the omission of the compositions of Alberto Jones, the famous Spanish violinist, and the omission of the compositions of the very large force of Berlin, and of Vienna, and of many other foreign cities, such as Pepita Arias, and the famous Spanish violinist, and the like, and so on, are important. It is my opinion that these omissions have entirely gone unnoticed in some European countries.

It is not our desire to pick needless faults in this important work. We have found it too useful in our own musical library to do that. However, there are some very important omissions which call for deliberate neglect or emphatic disapprobation. We are, for instance, surprised to find that the name of Dr. A. Madeley Rich-

ardson, formerly organist of Southwark Cathedral, and the author of what is admitted one of the very best books upon organ accompaniment in existence, is not mentioned. We can name at least a score of musicians who have been included and who occupy a place which might well have been devoted to Dr. Richardson's excellent work. This points to a lack of judgment and balance which is, to say the least, irritating. It was also somewhat of a surprise for the present writer to learn that Max Bruch died in 1907. Last spring it was the writer's privilege to translate the text of Bruch's latest choral work, and he had a message from the publisher that Bruch was much pleased with the work. Moreover, in the *Katalog-Lehrer* of August 10 reports that Bruch has just determined to give up his active teaching work at the Royal High School in Berlin. No doubt the composer of "Fair Ellen" will employ the report of the late Mark Twain, who contradicted an obituary notice by telegraphing "Reports of my death greatly exaggerated."

We also note that among the names of American composers which have been omitted is that of Mr. James H. Rogers, surely one of the most gifted and best schooled of American musicians.

In addition to this, Mr. Rogers' compositions have had a wide circulation, and are played by hundreds who will doubtless desire to possess the Grove Dictionary. Mr. William H. Sherwood, admittedly the most distinguished of American virtuous pianists and teachers has not even been considered biographically.

Mr. R. Huntington Woodman, one of the most distinguished of the school of American composers, has been forgotten as has Mr. R. Shadley, Mr. R. L. Longenecker, and many others who surely deserve more representation than composers of obsolete music.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten. The author of the article on "Music in the Mass" has been forgotten. Dr. Dunstan's Dictionary indicates a far better proportion and a keener degree of the essential power of weighing the comparative worth of those deserving recognition in musical literature.

It is to be hoped that the author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

Mr. A. E. Township O'Connor, who has written a number of articles on musical subjects, has been forgotten.

The author of the article on "Music in the Mass" has been forgotten.

THE ETUDE

"JUST ORDINARY MISS BROWN."

The Story of an "Old-fashioned" Teacher and How She Got Real Results While Others Failed.

BY EVA HIGGINS MARSH.

I saw her coming up the road, and some peculiar intuition which women possess told me that she was going to turn in at our gate. A few minutes later she rang the bell, and I answered the door only to discover the little music teacher I had seen in the list of my friends so regularly during the past year.

Knowing how desirable and how welcome she had made herself elsewhere, I greeted her with a cordial: "Is this the famous Miss Brown, of whom I have heard so much?"

She smiled at first, though trying to determine whether I was sincere in my flattery, or merely conventional; and then she said with the sweetest possible voice:

"No—just ordinary Miss Brown."

But withal, there was something which impressed me that she possessed real musicality.

She evidently was young, which was common—she had a smile, too, and yet the expression of her face, amiable, hopeful, bright, seemed to belie the lines which marked it with Time's delicate tracery. The eyes, with their evident sincerity, seemed to give the keynote to her character, and as she came to my door, I saw in them the brown, suit and the hair of the yellow daffodil, seemed to fit into the full message she brought me.

"Almost old-fashioned in this day and age," her fellow-teachers said, and I discovered some of these peculiarities as I talked with her. She had been sent to my home by another person, and was planning to stay with me until she could find a suitable place. She seemed to know about them and enjoy them. Later the plans for the year were outlined and game planned by the Social Committee, which concluded the afternoon.

It seems some new special feature marked each year. This time the circulating library, of which I had spoken, the organization of a chorus seemed to be one of many features. What would they sing? First, learn to read music, then sing accurately and true to pitch, scales, intervals; rounds, folksongs, motion and action songs; the songs by Mrs. Gaynor and later part songs. Not only hands, but heads, minds as well as eyes—music in a broad sense, in piano playing, seemed the idea.

The election of officers and committee chairmen interested me, with their several rules and parliamentary usage. The usual four officers and a librarian were chosen also chairman of Executive, Program, and Social Committees, for it seems occasionally there was a frolic without a program. "Do your little ones practice any better for all these demands on your time and strength?" I asked.

"If they did not, we would not have them," answered the person who called herself "ordinary." "Participation is partly conditioned on good works. We have to this end report cards, signed and turned in to me each month. They 'pass' from grade to grade, and appropriate exercises mark the completion of each. In my kindergarten, then first, second, third and fourth with A and B divisions in each. Each month the Executive Committee ask come to us; we plan to attend all local concerts possible."

"You really conduct a small music school," I said.

She laughed. "You know, I said I was meant for a school teacher."

But it seems she wasn't. Her announcements this fall were printed and sent by mail. I confess my heart sank a bit, and yet I rejoiced, to see her own graduation from one phase of woman's work to a higher one, for they read:

son or another, then comes Thanksgiving and Christmas, and three of the best months in the year are gone."

I discovered that in some instances Miss Brown had advised continuing with another teacher. "I believe I succeed best with the younger children, and after the fourth grade I prefer to advance my pupils to Mrs. _____ with whom I have studied so much." This was one way of reasoning logical, I was sure.

"I often think," she continued, "I should have been a school teacher, where pupils pass from one grade to another as a matter of course. Sometimes a pupil leaves me with the excuse that a little more could be through. I know they are false. Why could I be? I am not a real reason. I am reasonable, I am sure. Sometimes I get so disturbed I can't sleep nights wondering what I may have or may not have done."

Her evident sincerity attracted me and I took my daughters to her first musicale that season. The first thing to attract my attention was a big table filled with music folios, and also operatic arrangements for the classes for the young, etc., and I seemed the click! attraction. Each pupil seemed to be making a choice, and I learned later that they might borrow these books for two weeks, and exchange. It was really a circulating library of music.

"But who buys it?" I asked.

"We have club dues of five cents a meeting which go to the library, and when I missed lessons, pay for it. I don't charge for the children, but they seem to know about them and enjoy them. Later the plans for the year were outlined and game planned by the Social Committee, which concluded the afternoon.

It seems some new special feature marked each year. This time the circulating library, of which I had spoken, the organization of a chorus seemed to be one of many features. What would they sing? First, learn to read music, then sing accurately and true to pitch, scales, intervals; rounds, folksongs, motion and action songs; the songs by Mrs. Gaynor and later part songs. Not only hands, but heads, minds as well as eyes—music in a broad sense, in piano playing, seemed the idea.

The election of officers and committee chairmen interested me, with their several rules and parliamentary usage. The usual four officers and a librarian were chosen also chairman of Executive, Program, and Social Committees, for it seems occasionally there was a frolic without a program.

"Do your little ones practice any better for all these demands on your time and strength?" I asked.

"If they did not, we would not have them," answered the person who called herself "ordinary." "Participation is partly conditioned on good works. We have to this end report cards, signed and turned in to me each month. They 'pass' from grade to grade, and appropriate exercises mark the completion of each. In my kindergarten, then first, second, third and fourth with A and B divisions in each. Each month the Executive Committee ask come to us; we plan to attend all local concerts possible."

"You really conduct a small music school," I said.

She laughed. "You know, I said I was meant for a school teacher."

But it seems she wasn't. Her announcements this fall were printed and sent by mail. I confess my heart sank a bit, and yet I rejoiced, to see her own graduation from one phase of woman's work to a higher one, for they read:

MRS. EMMA BROWN announces the marriage of her daughter CONSTANCE RUTHI

to MR. LE ROY H. GILBERT.

on Wednesday, September the sixth, one thousand nine hundred and ten.

Minneapolis, Minn.

At home after October 15. Minneapolis, Minn.

usually takes criticism as well as the "success" from "dilettante" detractors, critics and the like. Choruses were joined in by the "dilettante" Wagner; Durand, Shaw, who once declared that "Paderewski always displayed 'Mannenheit' in one of the few scenes when he became famous as the young pianist and interpreter; Burney, who said of him that he was "such an undoubted genius that he deserves the name."

THE NEED FOR BREADTH

With the arrival of the new French, German, Italian schools of Strauss, Reger, Debussy, etc., etc., Will Gomm's "Redemption" as the most standard virtuosity in the next century can not study fully the lesson of the past, we find that every school of musical art has its limitations and was succeeded by an even more skill in following its rules and standards for genius. It is possible that we are to the rules of an epoch the keepers of the caskets of past experiences. It is possible that we are to the end of the tenth of a new school. The problem is this: how to conceive new directions among the annihilation of the passing of the greatest course of composition.

But they will not be obliterated. We may rest assured that, continuing in the work of the first, that, in my opinion, remains the most important.

"We have to the advanced advanced strive to understand all the different schools of music. The discipline of Brahms must also comprehend Wagner. The lower of Strauss must also know about Bach. The Bach dreamer must also know about the musical facts of Bach. We must not let the Bach dreamer be the last shown in literature. We have to conceive a true reader who has said to us: 'You are fond of Shakespeare, are you not? If you are not, come to me. Do not mind that you could not admire Walt Whitman—let the musical interpreter the fact that all this was from Brahms to Hindemith good composers implement rather than oppose each other.'

A VITAL FACT IN PIANO STUDY.

BY ALICE F. TROYER.

Large, physical energy and ambition have never in themselves been a plus. These three are essentials of the musical life, the fourth factor, and that factor is "curiosity." How much one practices, how hard one practices, and how deeply one desires to succeed makes little unless the student cultivates the habit of solving through things and comprehending the essential mechanics.

This is the most primitive. Corrugated brows, nervous impatience and miles of scales will often tell us what a few moments of quiet reflection will bring before the student. Before you start music, you daily practice, stop a few minutes and think. Try to penetrate the well of technical mechanics which has concealed the proper interpretation of music. You will then be more easily successful, and not get "all steeled up" over it. Fix the message clearly in your mind and then play it. Do not mind if I have seen many students do—rush from room to room, practice well and skip hundreds of hours over the very things which you should spend time on which have been mastered if you had not projected yourself to think it out in a comprehensive manner.

The right interpretation may come upon you like a flash and save needless hours of strumming on the old-fashioned, un-intelligent pianist. I have ever known an amateur to be the means of siting on the keyboard and play monotonously without thinking. This is about as sensible a plan for the music student as it would be to place a piece of crayon in the hands of an art student and tell him to make a picture. Many black marks as he possibly could in one year, hours.

Some of all things, the knack, the "grasp," the visual mental picture, and then practice to fix the picture in your mind. This always brings

success. Many closely connected with the inner side of music, whose magic power steps from the point where the power expresses itself—fails—Ritter.

THE ETUDE



WHAT TO DO AT THE FIRST LESSON

The Young Teacher's Preparation

By HARRIETTE BROWER

How many young piano teachers have solved this problem, for themselves? No doubt you remember what happened when you took your first music lesson years ago. I vividly recall the eventful morning when my piano education began. As the lesson was an early one, I could not go out to play, but sat, freshly starched and curled, in the house awaiting the advent of the teacher. She came, bringing with her a large, heavy "Instruction Book," by one Henr. Bertini, which was to be my musical meat and drink for music.

How, one may ask, is it possible to present so many subjects at once to a beginner? It is only possibly by using the simplest means.

Simple exercises, illustrating the difference between stiff and supple conditions should be used, and for this purpose, I have a book. Some persons seem to be naturally stiff and angular, but this defect will yield to careful training. Ease of movement helps ease of expression, both essential qualities for a pianist. This principle can be taught at the first lesson. Deep breathing, also, may be touched upon in the first lesson for the habit of breathing freely and easily cannot be cultivated too early.

EAR TRAINING.

Ear training can have at least five minutes of the first lesson hour. The tones of the middle octave can be played slowly, listened to and sung with the piano, and then again alone. Whole steps and half steps can be explained without difficulty. Single tone study, taking the notes from C—G, is also very useful. The keyboard can be taught at the first lesson, in a very few words. The treble staff notation is not difficult. A little child may learn the letters belonging to the lines by using the fingers of one hand as an imaginary staff to practice on. The spaces between the extended fingers will represent the spaces between the lines.

Now for the technical side of the lesson: how shall we approach that? Can we give technic to a child, for instance? Will it be possible to interest a child in the study, not cease to work on their technical side, and still have rests with you alone to do this, for no one can do it for you, and you know, "where there's a will there's a way."

Second. A teacher of music should have a well-cultivated ear for tone. How can you correct the faults in your pupils unless you have a thoroughly trained ear? You ought to be able to stand at the piano and hear a wrong note and correct false notes and time in your piano playing, too, how are you to give them the necessary ear training, unless you are well up in it yourself? If you have given special attention to this subject, now is the time to begin. You can set apart ten or fifteen minutes daily to the work, and will be surprised at the results.

Third. You should be thoroughly conversant with the elements of musical notation, signatures, notes, rests and their exact meaning, signs and marks of expression: rhythm, the symbols of ornament, and the many directions for interpretation to be found in music. Young teachers often have very hazy ideas of such things, and their pupils have hazier ones. Careful study will obviate this defect.

My dear fellow-teacher, it is possible to teach those foundation principles to a child, and if they are rightly presented, the child will not find them dry. The great Michael Angelo said, "A perfect start is our assurance of a perfect finish." If the foundation of the palace be insecure, what matters it if the walls are covered with gold and frescoes? At any moment the structure may fall. If, however, you, as a teacher, are absolutely sure that certain principles are true, and will bring about the desired results, you have no right to offer the pupil anything less than the best. If you know that hand training should come before playing notes and pieces on the piano, hand training is what you must teach at the first lesson. "Let every man be persuaded in his own mind."

TECHNICAL AIM.

For the technical part of the first lesson, then, the pupil will be seated at a table, because at a table we can best analyze the parts of the hand, and learn finger action.

The hand and forearm are quite relaxed, and extended on the table, all the joints and parts of the wonderful little machine are explained, and the difference between pressure and relaxation is shown. Then hand position is taught, and lastly, finger action, in a few very simple exercises. All is clearly and

simply defined, one thing at a time. I have seen small children deeply interested in putting their hands in just the right position, and wholly absorbed in making quick, correct finger movements. A definite fact always appeals to children. They like to know what they are doing.

Two special exercises for finger action may be given at the first lesson; one for learning the "up" motion of each finger in turn, with the other fingers resting quietly on the table. The second, beginning with the finger in stroke position, shows how a correct "down" stroke is made.

If we can include in the first lesson something to awaken a love for music, so much the better. Some short melody can be played by the teacher, something beautiful and touching, which will make an appeal to the musical sense. The little Schumann Album for the Young, or melodies from Wagner, are useful for this purpose.

If the teacher has succeeded in presenting all the points indicated above, at the first lesson, and has done so with conviction and understanding, he may feel that that could be done for the pupil has been done, and it only remains to give the next lesson and all the succeeding ones with the same exactness and care, with the same loving patience, that the teacher has.

If it is given enough time to the whole task, I am afraid we would find only a small proportion of the young teachers who are really prepared and equipped to give a first lesson such as has been sketched. I always feel such sincere sympathy for the young teacher who is seemingly obliged to begin her work without sufficient preparation, and I long to help.

WHAT THE YOUNG TEACHER NEEDS.

Let us talk it over together, and see just what kind of knowledge the young teacher needs:

First. Be able to play the instrument you teach. Many people set themselves up to teach the piano—and there are some well-known names in the list, too—who do not play at all. Well, some of them are false. Some are good for and intellectual ability, by having a teaching career, but never, instead of the playing, have made us confound this lack. But the artistic value of that teacher would be increased many fold if he could actually demonstrate his ideas upon the piano. A teacher who can play well takes a much higher place in the profession, and can earn double the income because of it. Teachers should study, not cease to work on their technical side, and still have rests with you alone to do this, for no one can do it for you, and you know, "where there's a will there's a way."

Second. A teacher of music should have a well-cultivated ear for tone. How can you correct the faults in your pupils unless you have a thoroughly trained ear? You ought to be able to stand at the piano and hear a wrong note and correct false notes and time in your piano playing, too, how are you to give them the necessary ear training, unless you are well up in it yourself? If you have given special attention to this subject, now is the time to begin. You can set apart ten or fifteen minutes daily to the work, and will be surprised at the results.

Third. You should be thoroughly conversant with the elements of musical notation, signatures, notes, rests and their exact meaning, signs and marks of expression: rhythm, the symbols of ornament, and the many directions for interpretation to be found in music. Young teachers often have very hazy ideas of such things, and their pupils have hazier ones. Careful study will obviate this defect.

Fourth. Some knowledge of harmony is an absolute necessity for the up-to-date piano teacher. Teachers have a notion that harmony was not an essential, and never helped much in piano teaching. I formed my own ideas of their value and ability. A good teacher makes the pupils quite acquainted with the chords of each key, the principal and secondary ones. Each piece given is analyzed for its general chord and key structure. The teacher must know these things, to be master of the situation, or some day he will be made aware enough to ask inconvenient questions, which the teacher may find difficult to answer. There are a number of small books that will help the young teacher in elementary harmony study. Among them may be mentioned the Shepard Harmony books, "The Structure of Music," by Mr. G. C. Gow, and "Harmony," by Dr. H. A. Clarke.

Fifth. A knowledge of musical literature. This subject is endless and should be a fascinating one to the young musician. To revel among all the art

THE ETUDE

CHANGING MUSIC TEACHERS.

BY EUGENE E. AYRES.

A young pianist visiting Paris last year was asked by a musical critic to give the name of his teacher, and mentioned the fact that he had studied with "half a dozen." The critic asked again and exclaimed, "Two teachers are one too many." Another American was asked with an air of surprise, and in a tone of suspicion, why he had studied only six weeks with his last teacher, and was forced to declare with shame that he could not help himself, inasmuch as the teacher only stayed six weeks in his town. It is quite the common thing to warn the music pupil against changing teachers, so common indeed that it is no sign of originality to repeat it. But it should make it serious business to protest himself "ironically" that he should have had to leave his teacher, and that he could not help himself. It may be confidently asserted that few really great pianists of our day can say that they have had only one or two teachers.

Even in cases where tuition fees were paid to only one or two, if such cases exist, others have also been their teachers. For every time an earnest student of the piano hears an artist play he becomes in a very short time the pupil of that artist. Every time a piano student hears an artist and fails to learn something of importance from him it is a clear indication that he is seeking the need of a change of teachers. For it is really the slavish imitator of some one teacher that is usually too stupid to see anything good in an artist of a different type. But the wide-awake student will manage in some way to find a multitude of teachers who are worthy of his respect. Thus it may be asserted that to deny a musical student the privilege of seeking his own teachers would seem to be in itself unreasonable, out of hand, and without modern pedagogics, which regards the training of the individual judgment of the pupil as the teacher's pre-eminent task, and opposed to the methods encouraged by modern colleges and universities, where the ideas of selection and of electives have been pushed perhaps to an extreme. Let the most talented young man study with the greatest piano teacher in the world, and then, if he so desires, and is able to sustain his persistence, patience, and power of concentration, if it were not for this element of truth and reasonableness the student, of course, would not persist. Every long-lived pedagogue or superstition has some degree of rational justification. Precisely in proportion to the apparent reasonableness of an error is its danger.

Too frequently pupils change teachers, usually because they are tired of one's work and easily led to a teacher whom they are chancing an easy way to success. Of course they are chancing a "will of the wisp," and it is our duty to say so. There is no easy way to real achievement, especially in music. The teacher who pretends to know of any such way should always be branded as a charlatan, and the unwary student should be warned of the danger. It is to be hoped that a faithful and conscientious teacher will continue studying with a charlatan in order to avoid changing teachers. Let us be sensible enough to recognize the fact that while it is sometimes very unwise to change teachers, it is also sometimes quite the reasonable thing to do. The teacher who has been most generous in leaving the best teacher in the world and seeking the tuition of another, there may be something in his temperament, or in his method, that qualifies him in an especial way for success with one and for utter failure with another. Or it may be quite desirable for a student to get various points of view by going to various good teachers. His going from one to another is not necessarily a bad thing, but it is not justified in the name of his right and duty to consider his own career rather than the personal vanity of his teachers.

This right is unchallenged in all the world's greatest educational institutions outside of music. College and university students have no hesitation about passing from one institution to another, and their professors will be equally anxious to establish a worthy place for them. If they should prefer to remain in their dignified positions, if they should prefer to ignore the matter, it is up to them to do so. But it is not good for them to do so, and it is not good for them to do so without a good reason. The average amateur should be very seriously handicapped and the amateur worse when records of great musicianship will be considered equally important.

It is well known that the average amateur, for the most part, has little or no knowledge about the amateur culture. In the "Etude" on 1893 that the author does a little more. More and more of these instruments are being used with great success by amateur pianists, see the advantage of the piano in the amateur's case, the great possibilities at hand for increasing reference and illustration. A collector of a piano without a library of musical books should be very seriously handicapped and the amateur worse when records of great musicianship will be considered equally important.

If a professor of Greek should show by the slightest sign that he was offended because his best student had decided to attend another college next year, that professor would soon find himself the laughing stock of the college world. He would prove his unfitness for the true teacher's function. He would then make it clear that in his teaching he is thinking not of the interests of his pupil, but of his own reputation. Reference to any reliable biographical dictionary will show that a great majority of our foremost scholars have had two teachers, especially in those branches of study in which they have distinguished themselves. It may be confidently asserted that few really great pianists of our day can say that they have had only one or two teachers.

Even in cases where tuition fees were paid to only one or two, if such cases exist, others have also been their teachers. For every time an earnest student of the piano hears an artist play he becomes in a very short time the pupil of that artist. Every time a piano student hears an artist and fails to learn something of importance from him it is a clear indication that he is seeking the need of a change of teachers. For it is really the slavish imitator of some one teacher that is usually too stupid to see anything good in an artist of a different type. But the wide-awake student will manage in some way to find a multitude of teachers who are worthy of his respect.

Thus it may be asserted that to deny a musical student the privilege of seeking his own teachers would seem to be in itself unreasonable, out of hand, and without modern pedagogics, which regards the training of the individual judgment of the pupil as the teacher's pre-eminent task, and opposed to the methods encouraged by modern colleges and universities, where the ideas of selection and of electives have been pushed perhaps to an extreme. Let the most talented young man study with the greatest piano teacher in the world, and then, if he so desires, and is able to sustain his persistence, patience, and power of concentration, if it were not for this element of truth and reasonableness the student, of course, would not persist. Every long-lived pedagogue or superstition has some degree of rational justification. Precisely in proportion to the apparent reasonableness of an error is its danger.

Too frequently pupils change teachers, usually because they are tired of one's work and easily led to a teacher whom they are chancing an easy way to success. Of course they are chancing a "will of the wisp," and it is our duty to say so. There is no easy way to real achievement, especially in music. The teacher who pretends to know of any such way should always be branded as a charlatan, and the unwary student should be warned of the danger. It is to be hoped that a faithful and conscientious teacher will continue studying with a charlatan in order to avoid changing teachers. Let us be sensible enough to recognize the fact that while it is sometimes very unwise to change teachers, it is also sometimes quite the reasonable thing to do. The teacher who has been most generous in leaving the best teacher in the world and seeking the tuition of another, there may be something in his temperament, or in his method, that qualifies him in an especial way for success with one and for utter failure with another. Or it may be quite desirable for a student to get various points of view by going to various good teachers. His going from one to another is not necessarily a bad thing, but it is not justified in the name of his right and duty to consider his own career rather than the personal vanity of his teachers.

This right is unchallenged in all the world's greatest educational institutions outside of music. College and university students have no hesitation about passing from one institution to another, and their professors will be equally anxious to establish a worthy place for them. If they should prefer to ignore the matter, it is up to them to do so. But it is not good for them to do so, and it is not good for them to do so without a good reason. The average amateur should be very seriously handicapped and the amateur worse when records of great musicianship will be considered equally important.

It is well known that the average amateur, for the most part, has little or no knowledge about the amateur culture. In the "Etude" on 1893 that the author does a little more. More and more of these instruments are being used with great success by amateur pianists, see the advantage of the piano in the amateur's case, the great possibilities at hand for increasing reference and illustration. A collector of a piano without a library of musical books should be very seriously handicapped and the amateur worse when records of great musicianship will be considered equally important.

THE ETUDE



A LITTLE LESSON ON THE PEDALS

BY JAMES FRANCIS COOKE

[This article has to do with a description of the pedals themselves, not with pedaling. In order to know how to pedal most effectively, see the following article on the mechanism of the pedals and the acoustical result this mechanism is designed to accomplish. An understanding of this article will enable the reader to enjoy the following article by Mr. J. H. Rogers more thoroughly.—Editor's Note.]

THE PEDAL

THE SOFT PEDAL

The piano inherits the pedals from its predecessor, the harpsichord, although the pedals of the harpsichord differed greatly from those of the piano. Each damper is on a separate wad. Look inside of your piano and you will note that as long as you press down any given key the damper, which under ordinary conditions would press the wires and strings, is held off the wires by vibrations so long as you hold your finger on the key. The moment you raise your finger the damper rushes back to the wires and the vibrations cease. These dampers are also all so connected that when the right pedal of the piano is pressed down the entire set of dampers is raised from the wires by one motion of the foot. The moment the pedal is released the dampers return to the wires, and all sounds are ceaseless until the piano is stopped. This is why anyone can know about the mechanical effect of the damper pedal. Liszt laughed loudly at the piano students who insisted in having a manufacturer of the knowledge of the further intricacies of the instrument.

The principal object, then, of the damper pedal is to permit the sound of the wires to be sustained while the fingers may leave the keyboard to play another passage. Thus the damper pedal is really like another hand, because it enables the player to perform passages which would be impossible with two hands. In addition to sustaining the tones by permitting the vibrations to continue at pleasure, the damper pedal assists in creating another effect. When the dampers are removed from all the strings a singular dampening occurs. When one group of notes is struck the volume is not increased, as in volume by the sympathetic vibrations of other strings, which are now free to vibrate at pleasure. This is the annihilation which has given the pedal the misleading name of "loud pedal." True, the sound is increased, and there can be no doubt that great players employ this pedal judiciously for this purpose when demanded by the music. When used by the novice to secure loud effects it is almost invariably a bad trick.

The reason why the noise of the pedal produces such extraneous effects is due to the fact that the increase in tone, brought about by the sympathetic vibration mentioned, is not irregular, but regular and harmonious. Each of the lower wires of the piano generates a series of upper tones, known as harmonics or partials. These tones are reinforced by the sympathetic vibrations of the free strings.

The series of harmonics generated by striking one wire, such as low C, would produce the overtones or harmonics indicated in the following:

Ex. 1.



THE MIDDLE PEDAL AND THE "SOSTENUTO" PEDAL

The middle pedal on the piano has had so many different applications that it is necessary to study the matter quite closely to give the reader in a position to know its proper purpose.

THE FIRST PEDAL

The first name of the middle pedal to become

widely used was the "sostenuto" pedal. In French it was called the "pédale de prolongement," and in German the "kunstpedal" (art pedal).

The "sostenuto" pedal was invented by a blind

of harmonics is very essential. It may easily be illustrated by the following experiment. A piano of fine make and in the best possible tune should be used for this test.

Have some friends or some pupil hold down the following notes without sounding them and without the use of the pedal.



Ex. 2.



Ex. 3.

Now, while the above notes are being held down, give the following note a resounding stroke and then immediately remove your finger from the key.

If the instrument is a good one and in good condition you will have no difficulty in finding that some of the notes continue to vibrate by sympathetic vibration, indicating that they have been set into vibration by the same identically pitched harmonic or overtone existing in the low note which you have struck. Repeat this experiment, having your assistant hold down an entirely different group of notes. It would thus be noted that when you strike low C the sympathetic vibrations do not respond.

THE MISUSE OF THE DAMPER PEDAL.

It must be quite obvious to the reader by this time that the very tonal heart of each string is intensified by the sympathetic vibrations of the other strings—that the manipulation of this pedal requires the greatest possible care and thought. There can be no wonder that Rubinstein said, "The art of the pedal is the art of the piano." It must also be plainly seen that for almost every change of the harmonic the damper pedal must be released and removed. It is also quite evident that it is permissible to keep the pedal down during the period in which two harmonies are played. Then it is usually only when the harmonies are closely related.

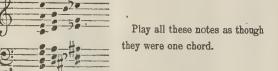
The novice sees the *ff*, sign, or the *sfz*, sign, and down goes the damper pedal, which is not released until the right amount of harmonic rumpus has been created. Let us suppose that such a novice were to hold the pedal down during the performance of such a piece as the following from Schumann's "Toccata," Opus 7:

Ex. 4.



The effect at the end of such a measure would be as if all the following notes were sounded in a group together:

Ex. 5.



Play all these notes as though they were one chord.

The manner in which the average amateur uses the loud pedal, so that the effect resembles an epidemic of *la griffe* in a menagerie, is as annoying as it is ludicrous.

The middle pedal on the piano has had so many different applications that it is necessary to study the matter quite closely to give the reader in a position to know its proper purpose.

The first name of the middle pedal to become

widely used was the "sostenuto" pedal. In French it was called the "pédale de prolongement," and in German the "kunstpedal" (art pedal).

The "sostenuto" pedal was invented by a blind

THE ETUDE

TURKISH PATROL—G. HORVATH.

Educational Notes on Etude
Music
By P. W. OREM

POLKA CAPPIE—W. SAPELNIKOFF.

Sapelnikoff (born at Odessa, 1868) was a pupil of L. Hassen and Sophie Menter. In 1891 he became professor of harmony at the Moscow Conservatory. He is one of the leaders of the younger Russian masters and a composer of originality and distinction. This Polka Caprice is a brilliant and graceful work, with strong rhythmic driving, alternating the forcible and softest of extremes. The author suggests the use of the piano, or the organ, or the celeste, or the piano, will result in great brilliancy and precision of a music box. The design is rhythmic, but without rigidity, very nicely but quickly flowing and gushing off the colors.

SECOND VALSE—L. PLANDOR, JR.

This 14th century composition by a young American composer. It does not call for extended comment, except to say that the melody is written all in double time with regular, equal, eighth notes. The figures in the basso provide a delicate, flowing, but purposeful support. The piano part is rhythmic, but soft, with delicate, flowing, and gushing off the colors.

FOREST VOICES—BALLATELLA—BY JAMES FRANCIS COOKE.

"Ballatella" is a title given "The voices in the forest" of this piece. The melody in the first part is a simple, gay, and rhythmic, of which the author is particularly fond. The second part is more serious, and should be played with more melancholy and heavier effects. Played slowly it gives the effect of a mournful dirge. The voices are not descriptive in this indication of unconventional forest voices, birds, running brooks, etc., but are just a double counterpoint together. To accomplish this result requires judgment and an control of the finger action.

THE TAMBOURIN—L. W. PETRIE.

This is a bright and sprightly Spanish dance in the style of the "Mambo." This dance form was originally introduced into Cuba by African negroes, and then tempered into Spain. It has been employed and developed by many composers, notably by Bizet, when introducing it into the opera "Carmen." Mr. Petrie has introduced it into the "Tambourin," a gay, sprightly, and attractive dance, with a definite and characteristic movement. It should be played in moderate time, with a marked air of fun and abandon. A guitar and banjo at Mr. Petrie will be found in another column of this page.

NIGHTINGALE AND THE ROSE—
M. LEURANCE.

A charming waltz movement, graceful and coquettish. The contrasting and well-contrasted themes remind one both of the French and of the Spanish types of music. The interpretation should be dainty and poetic, in keeping with the title of the composition.

THAT LITTLE GIRL—A. TURLET.

This is a dainty French polka by a clever modern composer. It may be used for dancing or as a drawing room piece. For teaching purposes it would prove useful as a study in style and rhythm and in the staccato and slurs.

JUST AT TWILIGHT—L. A. BUGBEE.

This is an easy but very expressive nocturne. The melody is broad and flowing, and the harmonies are interesting and pleasing. Play this piece at a slow rate of speed, steadily, and in the singing style, bringing out the melody with full round tone.

LIEBER AUGUSTIN* (VARIATIONS)—A. BISPING.

In this clever teaching piece the comic old folk-song, "Lieber Augustin," has been employed as the basis for a set of instructive variations, easy to play, but requiring a clear and even finger action. Each variation begins with it an added interest, until the brilliant finale is reached. The variation in which the right hand crosses over the left is much like one of the variations in Mozart's familiar A major sonata.

MARCHE RUSSE (FOUR HANDS)—L. GANNE.

The composer, L. Ganne, was born in 1862 and studied chiefly in the Paris Conservatoire. His works are all in light style, but display originality and clever workmanship. His "Russian March" is a commanding piece in which the Russian patriotic style is ingeniously imitated. This march makes a very showy and sonorous four-hand piece which should go well at recitals and exhibitions. Play it with fire and dash.

SEMPER FIDELIS (VIOLIN AND PIANO)—
HENRY PARKER.

The popular English composer, Henry Parker, is the author of this march, the melody of which has achieved great success. His rare melodic gifts, however, are occasionally diverted to other lines. He has a decided fondness and aptitude for violin composition. "Semper Fidelis" will appeal to good players. It makes no great technical demands, but it affords good opportunity for cultivation of the singing tone and expressive style in delivery.

MARCHE LEGERE (PIPE ORGAN)—C. A. KERN.

A "Marche Legere" is a march in a light, gay vein. This is an animated march, quaint in harmony and rhythm. It was originally written for piano solo, but the composer has arranged it very satisfactorily for the organ. It will prove useful as a postlude for a service of festive character, or it may be used in lodge work, as it can be marched to. The composer has indicated an effective registration.

THE VOCAL NUMBERS.

The "Crystal River" is the latest composition by the popular English writer, Hartwell-Jones. It is of semi-sacred character and has a particularly taking "restrain." Each verse is given a different musical treatment. It is one of the composer's best songs.

Mr. H. W. Petrie's "The Jack" should prove a great success. It is a sprightly, gay, and a bit of a waltz, which this composer is particularly at home. The waltz refrain "takes hold" at once.

Mrs. Adams' "Honey Chile" is very effective and singable setting of some popular verses by Paul Laurence Dunbar.

The Christmas "Etude"

The Christmas Issue of "The Etude" will be a special "gift" number, replete with attractive articles, fascinating music and seasonable features. Kindly ask your musical friends to watch for it.

THE ETUDE

FOREST VOICES

BALLATELLA

JAMES FRANCIS COOKE

Moderato M. M. = 104

Cantabile

Ped. simile

Very Rapidly
With dramatic

Coda

M. M. = 84
fire and abandon

catando

nolto rit.

ppp

ff

accel.

cresc.

cresc.

allarg.

fff

cresc.

molto rit.

D S

THE ETUDE

Edited and fingered by
MAURITS LEERSON

Alleg

POLKA CAPRICE

MINIATURE

WASSILY SAPELLNIKOFF

The image shows a page from a musical score for piano, featuring six staves of complex music. The score is in Allegretto tempo. The first staff begins with a dynamic of *p* and includes fingerings (1, 2, 3, 4, 5) and a performance instruction *rall.* The second staff starts with *mf* and includes fingerings (1, 2, 3, 4, 5). The third staff begins with *p* and includes fingerings (1, 2, 3, 4, 5). The fourth staff starts with *cresc. accelerando* and includes fingerings (1, 2, 3, 4, 5) and a *rit.* The fifth staff begins with *mf* and includes fingerings (1, 2, 3, 4, 5). The sixth staff begins with *f* and includes *cresc.* The score concludes with a *Coda* section, which includes dynamics *dim.*, *p*, *stretto*, and *pp*, and concludes with a final dynamic of *p*.

THE ETUDE

A musical score for piano, page 10, showing measures 84 and 85. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). Measure 84 starts with a forte dynamic (f) and a 16th-note pattern. Measure 85 begins with a piano dynamic (pp) and a 16th-note pattern. The score includes various dynamics such as forte (f), piano (pp), and very piano (ppp). Measure 85 concludes with a repeat sign and the instruction 'D.S.' (Da Segno).

THE NIGHTINGALE AND THE ROSE

WALTZ

THURLOW LIEURANCE

5 2 1 4 2 1
Copyright 1910 by Theo. Preissner Co.

THE ETUDE

The image shows page 10 of a piano score. The music is divided into ten staves, each with a treble and bass clef. The key signature changes frequently, including B-flat major, A major, and G major. The time signature is mostly common time (4/4). The score includes dynamic markings such as *mf*, *f*, *rall.*, *dim.*, *nf*, *cresc.*, *ff*, *ff marc.*, and *rit.*. Performance instructions like "Moderato" and "a tempo" are also present. The music consists of complex, mostly eighth-note patterns, with some sixteenth-note figures in the lower staves.

THE ETUDE

LE TAMBOURIN

Popular Mexican Dance

H. W. PETRIE

Theme

Moderato M.M. 72

Theme

1st time pp 2d ff

cresc.

deprsc.

Grandioso

Trio

poco rit.

D.C. to Fine

THE ETUDE

"LIEBER AUGUSTIN"

Variations on a Folk Song

M. BISPING

Moderato M.M. = 54

Moderato M.M. = 54

Var. I

Var. II

Var. III

Var. IV

Var. V

Var. VI

FINALE Allegro

THE ETUDE

747

Var. V

Var. VI

FINALE Allegro

THE ETUDE THAT LITTLE GIRL! ETUDE LA PETITE FEMME

CETTE PETITE FEMME LA

Polka

A. TURLI

The image shows a page of musical notation for a piano, consisting of three staves. The top staff begins with a dynamic of *f* and includes a tempo marking of *Vivo*. The middle staff starts with a dynamic of *ff*. The bottom staff begins with a dynamic of *mf*. The notation is highly detailed, featuring sixteenth-note patterns, grace notes, and various slurs. The page is numbered 28 at the bottom right. The music is divided into sections: *Intro.*, *Vivo*, *ff*, *ff*, *mf*, *Trio*, *2d time 8va*, *mf*, *mf*, *creac.*, and *ff*.

*From here go back to $\frac{2}{4}$ and play to Fine; then play Tric
Copyright 1940 by Theo. Presser Co.

Copyright 1910 by Theo. Presser Co.

THE ETUDE

Respectfully Dedicated to Mrs. Joseph Jefferson Martin, Brandywine Summit, Pa.

L'ARRIVÉE

2 me Valse

.. A.JACKSON PEABODY, Jr., Op.19

Moderator

The image shows a page of musical notation for a piano, likely a score. It consists of several staves of music, each with a different key signature and time signature. The notation includes various musical elements such as notes, rests, and dynamic markings like 'ff' (fortissimo), 'p' (pianissimo), and 'pizz.' (pizzicato). There are also performance instructions in Italian, such as 'quasi cadenza veloce', 'pizz.', 'pizz. cresc.', 'ped. simile', 'pizz. cresc.', 'pizz. cresc.', 'ff con ferocia', 'basso marc.', 'Presto', and 'strepitoso'. The music is divided into sections, with the first section ending at measure 11 and the second section starting at measure 12. The page number '12' is visible in the bottom right corner of the music.

THE ETUDE

pianissimo

Ped. simile

cresc.

sf.

legato

delicatissimo

THE ETUDE

Ped. simile

D.S.

JUST AT TWILIGHT

Andante con espress. M.M. = 46

L.A. BUGBEE

p

pp

cresc.

cresc. 2

decresc.

rit.

marcato cantabile

atempo

D.C. al Fine

THE ETUDE

THE ETUDE

GÉZA HORVÁTH

Tempo di Marcia. M. M. = 116

add Gamba open Diap. Flute 4'

Fine

Gt. to Ped. off

(Sw. closed)

Sw.

Gt.

add Gt. to Ped.

Gt. to Ped. off

Gt.

Gt. op. Diap. Flute 4' off

D.S.

THE ETUDE
TURKISH PATROL
DIE TURKISCHE WACHPARADE

GÉZA HORVÁTH

Tempo di Marcia. M. M. = 116

f

p

f.c.

1910 by Theo. Presser Co.

To my friend Edward M. Read

International Copyright secured

1910 by Theo. Presser Co.

Sw: St. Diapason, Violin, Saliccia, Flute 4'

Gt: Melodia, Dulciana, Open Diapason

Ped: Bourdon 16' & Violoncello 8'

Coupler: Sw. to Gt., Gt. to Ped.

MARCHE LEGÈRE

CARL WILHELM KERN, Op. 266-b

Tempo di Marcia. M. M. = 100 (112)

Gt. (Sw. open)

Gt. (Sw. close)

D.S.

1910 by Theo. Presser Co.

British Copyright secured

THE ETUDE

SEMPER FIDELIS*

FAITHFULNESS
Melody

HENRY PARKER

Violin: Andante maestoso

Piano: *fa pincere* *rall.* *sostenuto* *p dolce con espress.*

cresc. *dim.* *p*

animato *cresc.* *sostenuto*

f *ff rit.* *tan.* *dim.*

p cantabile *sostenuto* *Grandioso* *rall.* *f con passione* *cresc.* *dim.* *rall.* *f* *cresc.*

THE ETUDE

Tempo primo

ff *rit.* *colla parte* *p sostenuto*

p dolce *p dim.* *rall.* *perdendost*

sostenuto *con espress.* *sostenuto*

RENE BRONNER

Cantabile

H. W. PETRIE

mf

Far o'er the deep bound-ing o - cean,
Some day to me he'll be sail - ing,

Under the stars far a - bove, — Out where the mad waves are roll - ing, Sails the dear one I love, —
O-ver the wa - ters so blue, — Nev-er my heart will be doubt - ing, My sail - or Jack so true,

OSSIA

Sails the dear one that I love, —
My sail - or sweet - heart so true,

Sails the dear one that I love, —
My sail - or sweet - heart so true,

Brave-ly he said good-bye one bright sun - ny day,
When on the roll-ing waves the moon soft - ly glows,

THE ETUDE

poco rit. a tempo

Sadly I watched his good boat leaving the quay, While o'er the wa-ters free the song sail-ors know Rang "Ye-ho, Ye-ho,"

Shedding its mel-low light as loud the wind blows, Then to my lone-ly heart so sweet to and fro, Rang "Ye-ho, Ye-ho,"

poco rit. a tempo

Rang Ye-ho, Ye-ho! Ye-ho! Ye-ho! Rang the song sail-ors know:

Moderato maestoso

Jack is sail-ing o-ver the stormy sea, Sail-ing far from his home and me, Dream-ing

cresc. poco rit. f a tempo

of the gladday he'll come O'er the foam, Jack is roam-ing o-ver the ang-ry waves, Rid-

poco rit. f rit.

ing o-ver the man-y graves, Glad-ly some day he will come back, My own-dear sail-or boy, my Jack.

THE ETUDE

HONEY CHILE

PAUL LAWRENCE DUNBAR
Tempo Rubato

MRS. CARRIE B. ADAMS

1. Dey's a ten-dah-light a-gleam-in' in de
2. What's de 3. Let me go my way a sing-in' lak de

glo-win' sum-mah skies, Hon-ey chile, hon-ey chile; But it ain't so soft an' sooth-in' as de
set a bo-ve de stream, Hon-ey chile, hon-ey chile? What's de mat-tah wid de wat-ah wen hit
bird an' wat-ah do, Hon-ey chile, hon-ey chile; Fu' de thing dat is a say-in' is as

light dat's in yo' eyes, Hon-ey chile, hon-ey chile. Dey's a sing-in' an' a sing-in' in my
run an' smile an' gleam, Hon-ey chile, hon-ey chile? Don you know dey's des a say-in' in how dey
hon-ey chile. hon-ey chile? Doughl ain't got words to tell it, you can

head de live-long day, Lis-ten to me, lit-tle la-dy, won't you lis-ten what I say? Fu' my
loves de lad-ies so? An' de sum-mah sun a shin-in' on-ly makes 'em love 'em mo? Hits de
feel it, can't you, dear? You mus' know my hea'ts a throb-bin' all de time dat you is near, An' I's

accel. e cresc. rit.

heas' a go-in' fas-tah den de fas-tes' run-a-way, Hon-ey chile, hon-ey chile!
same I wants to tell you, dough by now, you ought to know, Hon-ey chile, hon-ey chile!
goin' to shout yo' praise-es ev-ah sea-son of de year, Hon-ey chile, hon-ey chile.

accel. e cresc. rit. pp

D. C.

THE ETUDE

THE CRYSTAL RIVER

CLAUDE LYTTLETON

Andante maestoso

Cantabile

1. By the side of a crys - tal river, We stood at ev - en - tide,
watching the fad - ing glo - ry Of the sun-set, side by side; And, from out the creeping sha - dows,

Un - to our ears was borne A song of ce - lest - ial beau - ty

REFRAIN con maesta

As of a sum - mer dawn. This is the King - dom gold - en, Where sor - rows nev - er come.

This is the Home E - ter - nal, The Great Cre - a - tor's Home. Look up, ye pil - grims wea - ry.

HARTWELL - JONES

THE ETUDE

Faint not up - on your way — This is your fu - ture King - dom, Where -

After 1st Verse *After 2nd Verse* *After 3rd Verse*

in ye shall reign al - way — way. — 3. And that way. — 2. By the

side of that crys - tal riv - er, We stood, my love and

I Wait - ing for a mes - sage, A

message from on High: For we thought of the sad and lone-ly, Of their woes, And cares, and tears. — And

THE ETUDE

D. C. Refrain

from the heights e - ter - nal, Came that song of im-mor - tal years.

Andante dolce

3. mes - sage of love still ech - oes, By a crys - tal riv - er bright, A

poco

triv - er whose wa - ters are ra - diant, With an ev - er - last - ing Light — Far a -

accel.

where there is no sor - rows, Far a - way where there is no pain — In the

poco accel.

rit.

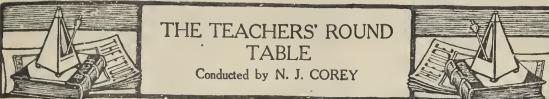
D. C. Refrain

land of e - ter - nal sun - shine, We shall hear that song — a - gain.

rit.

THE ETUDE

THE TEACHERS' ROUND TABLE
Conducted by N. J. COREY



Printed Lessons Dealing with the Difficulties That Arise in Actual Teaching Work

DAILY PRACTICE FOR ADVANCED PLAYER.

If not able to take lessons during the coming year, what would you advise for my daily practice? I am a conservatory graduate of last season. Although in need of rest, yet, being a teacher, do not wish to get in a "tired-out" condition. What would you advise to become stiffened? Neither do I wish to become fatigued. What would you advise to do in course I pursue in order to keep "up-to-date" and acquire a thorough "all-round" knowledge of music, in which I am lacking?

Some would say that a conservatory graduate ought to already possess an "all-round" knowledge of music. But such does not necessarily follow. People of cultivation know that graduation, whether from school, college or conservatory, does not mean that one's education is finished. Graduation simply means the completion of a prescribed course of study, while a student's education is far from over. The post-graduate course is a most important thing in an artist's study. The uninformed look upon graduation day as the finishing of all study, the time when the student has learned all there is to know, and can play in a manner that equals the greatest. The graduate discovers that it is just the beginning of study. Mendelssohn said, on his death-bed, that he felt he had just arrived at the threshold of his art. The more one studies in any department the wider the horizon opens, and the more unlimited the opportunities appear. It is like traveling in a hilly country. The summit of every hillock only reveals more to be climbed.

You are now confronted with the fact that you must choose your own course of study in future, so long as you remain without a teacher. You will have several departments to look after. The preservation of your tecnic and already acquired repertoire, the acquisition of new pieces, theoretical knowledge and general musical information. And while you are at it, yet it requires special effort to gain now and then, yet a comparatively small amount of practice will suffice to maintain in good condition what you have already obtained. There is really no excuse for anyone allowing his skill, acquired by hard work, to lapse. A short time daily, or even every other day, if necessary, spent on conventional forms, scales etc., will keep you in good condition. You will not need to devote time to etudes, except such as possess an artistic quality, like those of Chopin, Henself, and others, which you will wish to play. The polishing of knobby places in your repertoire will be a task all the easier, the more you will need, unless you wish to devote a good deal of time to further advancement.

As to your repertoire, follow the examples of the great virtuosi. Take Paderewski, for instance, and what is true in his case is true of them all. If you can gain access to the files of musical papers, and follow his programs for the past twenty years, you will observe, first, that during all these years he has been playing the same pieces, and, second, that the majority of these pieces belong to the standard-works that he must have studied during his student years; third, the comparatively small number of new pieces introduced. If such is the practice of the great virtuosi, it certainly cannot be a bad one for you to imitate. Therefore, select from the pieces you have learned and as you think you would like to play this season, and always work them up again. You will find that you will play better every season. The music you will play best will be the music you have played all your life, so to speak. Do not try to make your repertoire too large at first. As to the addition of new compositions, you will be drawn on your own resources. Choose carefully from the pieces from the classical and modern repertoires, some of the best, especially admire. Learn from the musical magazines in papers what new things have made a success, and add one from time to time, in order to keep in touch with modern progress.

tion of the last staccato chord, which is played with the up-arm touch. Similar passages are played in a similar manner.

If you will procure the first and fourth books of Mason's "Touch and Technic" you will find the subject exhaustively treated in them.

SCALES AND ARPEGGIOS.

1. In what grade should I teach the scales in thirds, sixths and parts?
2. In what grade should I begin in teaching my pupils to finger the arpeggios correctly. Is there any reason for them to use the third finger in place of the fourth in the keys of C, G, and D? Is there any reason to use the middle fingering, as authorities seem to differ.

With pupils who have an ample amount of time to devote to practice, such scales may be taken up in the third grade. In many cases, however, they may have to be deferred until the fourth grade.

2. A fingering that is the same for all keys is most pleasing; and easily remembered. Right hand, first position, 1, 2, 3, 5; second position, 1, 2, 4, 5; third position, 1, 2, 4, 5. Left hand, first position, 5, 4, 2, 1; second position, 5, 4, 3, 2; third position, 5, 2, 1. The fourth finger of the right hand comes on a black key the inclination of pupils is to substitute the third finger, and some teachers use this fingering. If, however, the tendency is combating from the first, it will prove simpler in the long run. Conforming the hand to the extra reach will soon be accomplished, prove perfectly comfortable after a short time, and prepare the hand for other extensions in which there can be no choice. The right E, sharp B and the left E, the fourth finger on a sharp seems a little uncomfortable at first. In E, G sharp, C sharp and B it is much the most comfortable. Therefore the fingering that accustoms the fourth finger to the black key in both chords is the simplest and best. Mason, who is a high authority, teaches this method of fingering in his "Touch and Technic." Do not allow your pupils to learn a key for the next, until its fingering is thoroughly mastered.

In applying this to the grand arpeggio forms, in positions beginning on black keys, the pupils may be assisted in finding and fixing the correct fingering in the mind by the following rule: For the right hand, play ascending, and let the thumb take the first white key following the black. For the left hand, play descending, and let the thumb take the first white key following the black. Black key arpeggios with no whites are fingered the same as the key of C.

CHORDS.

Will you please explain the correct and short way of playing heavy chords? How about the chords on B-flat Scherzo?

L. S.

Place the hand in playing position on the keys. Without producing a sound, depress your wrist a little below the level of the keys. Work the wrist up and down and loosely until you understand the motion. Then, letting one finger rest on the surface of a key, depress again, letting it pull down the key. When this motion until it becomes simple, add another finger to the motion, and so on until you can produce a three or four or five-note chord with ease in this manner. Now the trick is to make this motion so smooth that when you play the chords you will find that you can play the chord from pianissimo to fortissimo without harshness of tone. Do not lift the fingers away from the keys, except when you try to produce very heavy chords. This is the down-arm touch.

Next place your hand, in playing form, on the edge of a table. If you place some light, flat object under the fingers all the better. Lower your wrist below the level of the table, leaving the finger tips resting on the edge of the table. Suddenly force your wrists straight up in the air. Be sure that your fingers remain in a perpendicular line. Although you made no motion with the fingers, yet you will observe that this upward spring of the wrist forced the fingers down with such violence that the flat object under them was jarred or thrown out of position.

Master this motion, and then try on the keyboard. When you have a key, adding as before until you have your chord, then, as you can, let the arm spring high up in the air, always lowering the point below the level of the keyboard, before making the spring, which must be very sudden. As you make the motion let the fingers close into the palm of the hand, as if making a fist. By putting on the pedal, and making long, sudden and violent upward sweeps of the arm, you will find that you produce bold, fulminant chords. Many bright pupils have a weak long time over much under the constant supervision of the teacher, before they learn to understand and make the motions correctly. You will need to study them carefully, therefore.

In Chopin's B-flat minor Scherzo, the first forte, B-flat octave is taken with the up-arm touch. The arm swings over in an easy motion and descends upon the next chord from considerable height, playing the passage in down-arm touch, with the exception

of the third grade of difficulty if it were not for carelessness. She seldom observes the sharps or flats as indicated in the music, and has tried giving scales in the same key as the piece, and then playing the piece with the indicated all notes to be raised or lowered, but to no purpose. It is almost impossible to pay attention to it. Her parents insist on four hours' daily practice, but she is unable to do this. I have tried to get her to concentrate her attention on that length of time, yet she is unable to do it. She has no time to practice, yet she is unable to simply playing her lesson through time after time. How can she be induced to study carefully?

Yours can seem to be a stubborn one, and yet it may be partly caused by the long hours she is kept at the instrument, and far too long a time for a child of thirteen, especially in leaving any other work or study. So many hours spent at the piano would tend to produce the condition you mention, and, with a natural tendency in that direction, it would be greatly aggravated. Two hours is as long as a child should be allowed to sit at the piano, and that period should be divided into three shorter ones. There may be some possibility of a fresh attention being brought to each period of practice. Pupils who can write difficultly be made to correct mistakes when once made are not unusual, and are always trying to the patience. Many of the brightest are guilty of this fault. It is surprising to failure to apply the attention to the work in hand. In the case you mention you can accomplish little unless you shorten the practice hour. Then give her easier pieces that are easier than she has been accustomed to, and make them short. Then insist on given portions being practiced over and over with a critical attention. The lesson should be corrected before it is anywhere near learned, so that her attention can be called to the weak spots before they become fixed in her mind and fingers. She should come for her lessons three times a week, even though her two half-hour lessons have to be divided into

THE CHILDREN'S PAGE

HOW THE FATHER OF CLARA SCHUMANN TRAINED HIS FAMOUS DAUGHTER.

—A. L. BROWN

Wish you and I get to be over sixty years old, and a little old and rather wavy-headed, and then do you believe we children will still have you to practice with? Well, that is just what Clara Schumann did; but then she had a very good teacher, the great violinist, and she taught the grandchild to play the violin.

The young girl, on and on September her 10th, will be just a hundred years old, and her little girl will have been born in Germany, whose many accomplishments, close application, and untiring labor, have won the highest recognition of all time.

The father, Josephine Wieck, had taught music from day to day, when she was a young girl, but her parents were so poor that often the old woman had not even time enough to sit still, and, of course, she could not give much attention to her young grandchild. When the girl grew up, she was allowed to study for the piano, but she was always poor, and, though she had a piano, she never had time to play it. Her parents were so poor that they could not afford to buy her a piano, and, though she had a piano, she never had time to play it. Her parents were so poor that they could not afford to buy her a piano, and, though she had a piano, she never had time to play it.

THE ADVANTAGE OF SCALES.

Papa Wieck thought scales should be played at least fifteen minutes a day, slow, fast, slow, forte, piano, all sorts of ways, you see, but one, and that was carelessly. No, there must be not one moment of inattention playing scales. He would have his students repeat them, and when they did not, he would not let them go to the instrument.

And one music student wrote home from Germany, "Oh, if you could only hear her scale!"



CLARA SCHUMANN IN OLD AGE

was admirable and free from any affection. A year later she began to compose; and Paganini, the great violinist, who was visiting Leipzig, was so delighted with her talents that he insisted upon her being present at all his concerts.

HER FIRST CONCERT TOUR.

Beside her piano practice and lessons in counterpoint and harmony, she studied singing under Mieschel, and violin playing as well. When she was taken on an extended concert tour by her father, in Paris she met and heard Chopin, Liszt and other musical stars, who, on their part, were delighted with the little artist. Chopin's music was just beginning to be known and Papa Wieck was very proud of having been the first on to teach his compositions in Germany.

This first concert tour of Clara's made known the father's method of training. After the public was shown him from door to door and concert after concert, and his lovely, talented child became the favorite of the German people. Although he had other children, Clara was his special pride, and life was never quite the same to him after she married Robert Schumann and left home.

In Miss Fay's "Music Study in Germany" you will find a sprightly account of an evening when Clara and a friend spent with the Wiecks in 1872. Another friend had told her and her party they must walk in just as though they had always been members of the family, and, say, "Good evening, Papa Wieck." "Then we were to seat ourselves, and it would be well if we had enough time for knitting or sewing with us. At any rate we were to sit in the appearance of meaning to stay for several hours. For nothing provoked us so much as to have people come in, simply to call. 'What?' he would say, 'Do you expect to know a celebrated man like it is mine. I will ask my wife to count the children.'

Papa Wieck said she must not do anything to cramp her fingers, so she was not allowed to sew, or to knit, like other little German girls.

And the little Clara loved her musi-

at that time, but strange to say, he was as sensitive as ever to any musical sound.

Papa Wieck lived to be an old man—86 years of age. And he enjoyed seeing his friends up to the very last.

It is only fourteen years ago since Clara Schumann herself passed away. And they say that in those later days she was able to take solid satisfaction out of an innocent pleasure that had been denied her in her girlhood. For after her morning's teaching was over, she could sit in her cheerful, sun-flecked garden, and—knit to her heart's content.

THE SINGING BOYS OF JENA.

Years and years ago the streets of Jena and of other German towns used to echo to the songs of black-robed monks, who went from door to door, singing and begging alms. Their example was followed by bands of poor students, known as "Singing Boys." They vagabonds wandered from one university to another, in search of better instruction or better means of support. Such a wandering life was favored by the customs of the times when people thought it a virtue to give freely to all persons seeking help, but especially to monks and students.

The Baccachus had with them younger traveling scholars, known as Skirmishers, who were to receive instructions in return for certain services. The younger Skirmisher had to wait upon his Baccachus, beg, and even steal for him, and for the most part he was very tyrannically used. But as he was a waif without any protection, he had to take the best of masters.

After the Reformation, in many places these orphan boys, or waifs, were banded into organized choirs, who received pay from churches, but also were assisted by private subscriptions.

It was their duty to sing not only in the churches, but before the houses of their patrons as well, and to be allowed to beg. Martin Luther himself, as a boy, had been one of these singers, and it was largely due to his influence that the old custom of begging entirely passed away. There is a famous picture of Luther as a singing boy in Eisenach, where his song attracted the attention of the good Frederick the Great, who adopted him and educated him.

Nowadays the old custom of the choir boys' singing from house to house is fading away. There are only five other towns besides Jena in the whole German empire where this music can be heard. Once each year the singing boys go to Eisenach and sing before the emperor in the great hall of the historic castle of the Wartburg, where the Minnesingers held their famous battles.

There are just twenty of the Jena singing boys, five each of the ages eleven, twelve, thirteen and fourteen years. They are orphans, and the only qualifications for the privilege of four years' board and schooling are good character, ability to sing and obedience to the laws of the organization, one of which requires them to sing before the houses of their patrons.—Arthur Upton, in *St. Nicholas*.

A humorous story is told of Reinecke, who had been married three times and was the proud father of a dozen or more children. One day a stray little girl was found near the Reinecke home, and it looking she probably belonged to that household, the finder inquired of the Herr Professor. Doctor and received the reply: "I don't know the child, but very likely it is mine. I will ask my wife to count the children."

A LESSON ON THE CARE OF THE INSTRUCTION BOOK—WHAT THE LEAVES SAID.

—BY CLARA LOUISE GRAY.

"Ouch!" said a squeaky little voice as a small dainty hand placed itself on the page of her daily instruction book and started to crease and turn down the corners.

Mildred jumped from her piano chair and stood still, listening, her face brightening at first with pleasure and then with pain.

"I wish so much my mistress would not be so careless of my welfare. She is such a sweet miss and tries hard to practice and study her music, but I do not understand whether it is because she does not think or is really careless that she defaces my covers and leaves as she does."

"What would she do without us, anyway? How handy it is for her to be able to just glance at the notes printed in my bosom if she happens to forget. Why, there would be no music if we were not for us, and yet, look at the manner in which we are maltreated. See my poor cover, and my back is almost broken. You can see a part of my ribs, but instead of being put into the hospital I am obliged to give out the notes just the same."

"I suppose I am lucky, for my poor, dear neighbor, Mrs. Etude, has no cover at all. See what has just been happening. It hurt me terribly to have that cover turned down, especially when she tried so hard to make the crease, and yet she has a tender heart, they say, and cries when any tiny live creature is injured."

"Yes," chimed in the second page, "I feel almost used up. I am so ashamed when she takes me to her teacher. I try as hard as I can to tumble down on the floor, so that I cannot be seen, but the teacher always laughs and says, 'Mildred, cannot you find the time to mind your music book?'"

"I, what a great affliction came to Bach in his old age?"

"What is a prodigy?"

"Who were the first organ builders?"

"What of Italy were famed for their violin makers?"

"What great affliction came to Bach in his old age?"

"What is a prodigy?"

"How old was Handel when he commenced to write his great oratorios?"

—From the *Standard History of Music*.

Any great achievement in acting or music grows with growth. When an artist has been able to say, "I came, I sang, I conquered," it has been at the end of patient practice. Genius at first is little more than a great capacity for receiving discipline. Singing and acting, like the fine dexterity of the musician, take a long time to learn.

"Only look how this page is marked and soiled," called another. "Hello!" said page forty, "is that you, number thirty? You are better fixed than I am. My page is torn right across the middle."

And so it went on from one page to the other. A spot of ink, a ragged edge, and everywhere ruin and destruction.

—George Eliot.

A PUZZLE FOR VERY LITTLE CHILDREN



This picture represents the kind of music used to express sadness. Can you tell what it is?

PUBLISHER'S NOTES

A Department of Information Regarding New Educational Musical Works

Portrait of a composer, as well as his birthplace, will again be on sale for 1911, as well as the calendar of the year before that a duotone portrait of Great Composers, with a card board with an easel. The price of all the same, 75¢ each or \$1.00 a dozen. 1911 calendar pads on all.

Glad Tidings. A complete Christmas Service we announced for Sunday-schools, the new Christmas Service for Sunday-schools. The title adopted for this service is "Glad Tidings."

Copies are now ready for delivery. Good judges have had an opportunity of examining the work in advance of publication have commended it very highly, and we anticipate that it will be extensively used. Mr. R. M. Stults, the popular American composer, is represented by a number of original pieces. Other contributors are Homer Toujier, R. R. Forman and others. All are experienced in this kind of work. The Service is neatly gotten up, and printed from specially prepared plates. To anyone sending us 2c for mailing, we shall be glad to send a copy of "Glad Tidings" for examination. Copies in quantity may be had at our usual liberal rates.

Music for Our Church Music Department Thanksgiving service has had special attention paid to it for many months, and we consider it one of the best equipped in the world, and is now on sale and rapidly growing list of *Our Church and Quartet Music* (catalogue free on application) we carry all the standard issues of other publishers, so we are prepared to give the best of attention to all orders for supplies of this kind. Just now there is a steady advance in the *Standard History of Music* and we are preparing to offer it in a new edition.

The book is a collection of hymns. They have been compiled from every source—the very best and most popular religious songs and hymns, from all the books of all the publishers. It is certainly an ideal book from the point of view of the Sunday-school or young people's religious meetings. One introductory copy will be sent for 10c. The price is 15¢ each, \$1.00 a hundred.

This edition of the work is particularly attractive in appearance and, bound most substantially, a very important matter.

Richard Wagner; His Life and Works. By A. Julian. We will consider this month the first serial in thissplendid work. It gives a complete biography of the master, as well as a critical review of all his compositions.

It is profusely illustrated with scenes from the operas, autograph reproductions and caricatures. It will be gotten up in a handsome style. In a single volume, over four hundred and eighty (480) pages.

During the present month the price will be 75¢, if cash accompanies the order. If charged, postage will be additional.

Life Stories of Great Composers. One of the most interesting of all studies. We like to read how great men have waited, struggled and triumphed. The story of a real human life is usually more fascinating than the most

THE PHILADELPHIA ORCHESTRA

FOUNDED 1890

CARL FÖHLING, CONDUCTOR

50 SYMPHONY CONCERTS 50

25 FRIDAY AFTERNOONS AT 3:00 25 SATURDAY EVENINGS AT 8:15

Concerts are given at the Academy of Music, October 14-15, introduced The Plain-English Concerts. The orchestra gave its first Fall Season, October 1, which was a great success. The orchestra consists of 80 virtuous musicians, under the direction of Mr. Carl Föhlung, who has interested a series of programs of the Orchestras in this country. The "Philadelphia" is the best known, and the most popular, and the leading "Orchestra of the Country."

All correspondence to the Manager, 1214 Pennsylvania Building, Philadelphia.

MAUD POWELL

American Violinist, and the Greatest and Most Talented and Successful Violinist of her sex anywhere.

SEVENTH CONSECUTIVE AMERICAN TOUR NOW BOOKING

For interesting details concerning this artist, address

H. GODFREY TURNER, 1402 Broadway, New York

LEARN TO COMPOSE AND ARRANGE MUSIC

TAUGHT BY MAIL SUCCESSFULLY, PRACTICALLY, RAPIDLY

Send one cent stamp for trial lesson. Three trial lessons free. If not then convinced, you may owe me nothing. You must know the instruments of music and music business

before you can learn to compose.

WILCOX SCHOOL OF COMPOSITION, C. W. WILCOX, Dir.,

Box F, 223 Fifth Avenue, New York City

HARMONY AND COMPOSITION

Lessons by Mail

Composition and Arranging

Musical Theory

Harmony

Composition

Musical Theory

Composition

EASTERN SCHOOLS

TUITION, \$200 YEARLY
\$300 Including Room and Board

Piano, Voice, Violin, Other Instruments, Organ, Elocution, Languages

TEACHERS' COURSES
Latest and Best Kindergartens and Primary
Certificates DiplomaCATALOGUE
Marks' Conservatory
2 West 12th Street, NEW YORKWilliam Mason
MASON METHOD
BESSIE MORGAN
Piano Instruction
The Mason Method of Music Instruction
is the result of many years of research and
experience. It is based on the principle that
the pupil should learn to play the piano
by ear, and that the teacher should
not teach him to play by ear.

Shown in Jefferson Ave., Jersey City, N. J.

New York
Conservatory of Music

181 Lenox Ave., Cor. 119th St.

Chartered by special Act of Legislature, 1869,
empowered by Law to confer diplomas.The first incorporated musical institution in
America, organized in 1847.Professional courses a specialty. Graduate
Degree in Music.Lessons given in piano, organ, voice, violin, cello,
etc., in music and vocal instruction.L. G. PAINE,
DirectorWit, Humor
and Anecdote

WIT AND HUMOR.

MUSICAL theoreticians are not the dull men that some students or
music and counterpoint might imagine
them to be. Richter, the famous teacher of
the popular harmonic piano teacher of har-
moniums, the Leipzig Conservatory, at one time
taught his pupils by his dry humor, and
sarcasm. Once he had an American
pupil who was notoriously careless
and equally fond of Lezing praised. One
day this pupil brought his exercises to
Richter for approval — not criticism.
Richter looked them over, noted one in
particular with delight. Then he pointed out
one error and then another until the
errors were the most conspicuous
ones on the page. When he came to the
last measure he saw that the pupil had
carelessly omitted the last bar. With a sardonic wink Richter slowly
drew in the last bar, exclaiming, "Hier
schleist der Herr Schwinzestall" ("Thus
do we close the pigsty").

ARE ANIMALS MUSICAL?

Tax turkey plied the drumsticks.
The puppy took the bones;
The bulldog played an instrument.
They gave the lowest tones.

The elephant could trumpet, and
The fiddler was a crab;
The Katy-did a song and dance
Upon a graveyard slab.

The inch-worm counted measures,
While the woodwind turned the leaves;

The quail, he had to whistle, for
Those mocking-birds are thieves.

The yellow-jacket's organ point
Was rather sharp and thin;
The kitten brough in an article
To string the violin.

The cow tossed off a solo, for
No one could low so well;
Her horn was blew and tipped with
brass;
She also rang the bell.

The bee could play upon the comb;
They wished he hadn't come;
For all the music that he knew,
Was simply "Hum, Hum, Hum."

—Success Magazine.

AUNT MARTHA laid down her weekly
newspaper and, assuming a pensive
attitude, addressed her husband.

"José," said she, "I don't see how it
is you folks can get along on so little
money for not lifting a hand. As an example,
this paper tells how a certain celebrated
tenor was paid a thousand dollars
just for appearing at a concert in
Chicago."

"I've read such things afore, and
they keep me asthethic in my head,
too!" rejoined Uncle José with a sigh.
"Why, only a couple o' weeks ago I
read where a well-known prizefighter
was offered \$10,000 simply to meet an-
other fighter in his own town!" —
—Lipps' Magazine.

We are prepared to duplicate any
classifying circular, in which a subscription to
"The Etude" is included, made by
any reputable publisher or subscription
agency.

HARMONY
TEXT BOOKSTHEORY EXPLAINED TO PIANO
STUDENTSPRACTICAL LESSONS IN HARMONY
OR
BY HUGH A. CLARKE, Mus. Doc.

Price, 60 cents. Postpaid.

The author intended this book to
the teacher in imparting to the pupil
the principles of harmony in the easiest
and most possible manner.These easily understood explanations
and illustrations in the text and ideas
to be played on the keyboard, and in music
by piano will be found most valuable.A SYSTEM OF TEACHING
HARMONY

THE STANDARD TEXT-BOOK OF

MUSICAL THEORY

By HUGH A. CLARKE, Mus. Doc.

The author of this book has
written the first book on
harmony for piano students.The book is intended for
piano students.The author has written the book
in a simple and easy
style, so that it may be
understood by all.The book is intended for
piano students.The book is intended for
piano students.</

A Pure Product of a Perfect Process

BAKER'S Breakfast Cocoa


is made from the best cocoa beans, carefully selected, cleaned, roasted, freed from shells and the *excess* of fat, and then, by a perfect mechanical process, is reduced to a very fine red-brown powder. *It is absolutely pure, healthful, and makes a most delicious drink.* Get the genuine with our trade-mark on the package.

52 HIGHEST AWARDS IN EUROPE AND AMERICA

WALTER BAKER & CO. Ltd.
Established 1780
DORCHESTER, MASS.

BOUDOIR UPRIGHT

Inty, petite, a piano of delightful individuality. Of rare musical charm and chaste simplicity of case, it is carefully designed and built as our most expensive grand. A catalogue showing this and other new styles of uprights and grands mailed free. Write for it.

IVERS & POND PIANOS



appeal to discriminating buyers who appreciate quality. Their sterling integrity of construction, beautifultone and extreme durability have made them the choice of over 350 critical musical and educational institutions and nearly 50,000 homes.

HOW TO BUY. Wherever in the United States we have a unique plan of shipping uprights and grands by rail. It is the plan fails to please it returns at once for both railroads. All arrangements taken in exchange. Attractive

Model Puntan Boudoir Upright

We especially invite correspondence from musicians and teachers.
Write for our catalogue and full information.

IVERS & POND PIANO COMPANY,
141 Boylston Street, Boston.

The crowning attribute of lovely woman is Cleanliness



Unseen—NAIAD—Protects DRESS SHIELD

Odorless

Hygienic

Supreme in BEAUTY! QUALITY! CLEANLINESS!

Possesses two important and exclusive features. It does not deteriorate with age and fall to powder in the dress—can be easily and quickly sterilized by immersing in boiling water for a few seconds only. At the stores or sample pair on receipt of 25 cents.

EVERY PAIR GUARANTEED.

The C. E. Conover Co., Mfrs., 101 Franklin St., N. Y.

TESTED AND SUCCESSFUL Complete School of Technic FOR THE PIANOFORTE

By ISIDOR PHILIPP

PRICE \$1.50

Comprehensive, Exhaustive, Practical. The Last Word from a Great Living Authority

M. PHILIPP is the leading professor of pianoforte playing in the Paris Conservatoire, and this work embodies the result of years of experience both as teacher and player. M. Philipp is advanced in thought and methods, thoroughly abreast of the times. In compiling and arranging this school of technic he has hit upon the need of the times and upon the logical manner of their presentation.

The volume opens with *Technical Exercises for the Fingers*, chiefly based upon holding and releasing the fingers in the independent position. These are followed by velocity exercises and various chromatic exercises. The exercises are arranged in groups, each group being a complete rhythmic, rhythmic treatment and the employment of all possible keys being one of the important features of this section.

The scales are given in full in all keys, with the proper fingering, together with numerous modulations. In this section is created in an exhaustive manner.

Chords and Arpeggios are presented in three ways: the harmonic chords and dominant chords are given complete, also various irregular arpeggio forms.

The department of *Double Notes* is very extensive. This is an important feature in modern piano playing, and several chords are given complete, also various irregular arpeggio forms for all double notes.

A goodly space is given to the development of *Octave Technic* in all forms. This is a department of the piano which in this work all needful material will be found for the practice of octaves from the wrist, beginning with the simplest octaves.

The *Trill* is thoroughly treated, all forms and various forms being given. Considerable attention is given to the *Tremolo* and repeated notes and chords.

A chapter is devoted to the *Glissando* and a final *Bravura* exercise is given for the development of finger resistance.

Rhythmic Practice is insisted upon in the entire work, and to this end copious annotations are given for the various forms.

All the exercises are carried out in all keys and in both hands, thereby insuring systematic and equal training.

This work may be used in DAILY PRACTICE and should become an indispensable portion of the routine work.

Theo. Presser Co., Publishers, Philadelphia, Pa.

VOSE PIANOS

VOSE & SONS PIANO CO., Boston, Mass.

have been established 60 YEARS. By our system of payments every family in moderate circumstances can own a **VOSE** piano. We are free of expense. Write for Catalogue D and explanations.